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on the inside

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and
Billy Joel

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Clemons

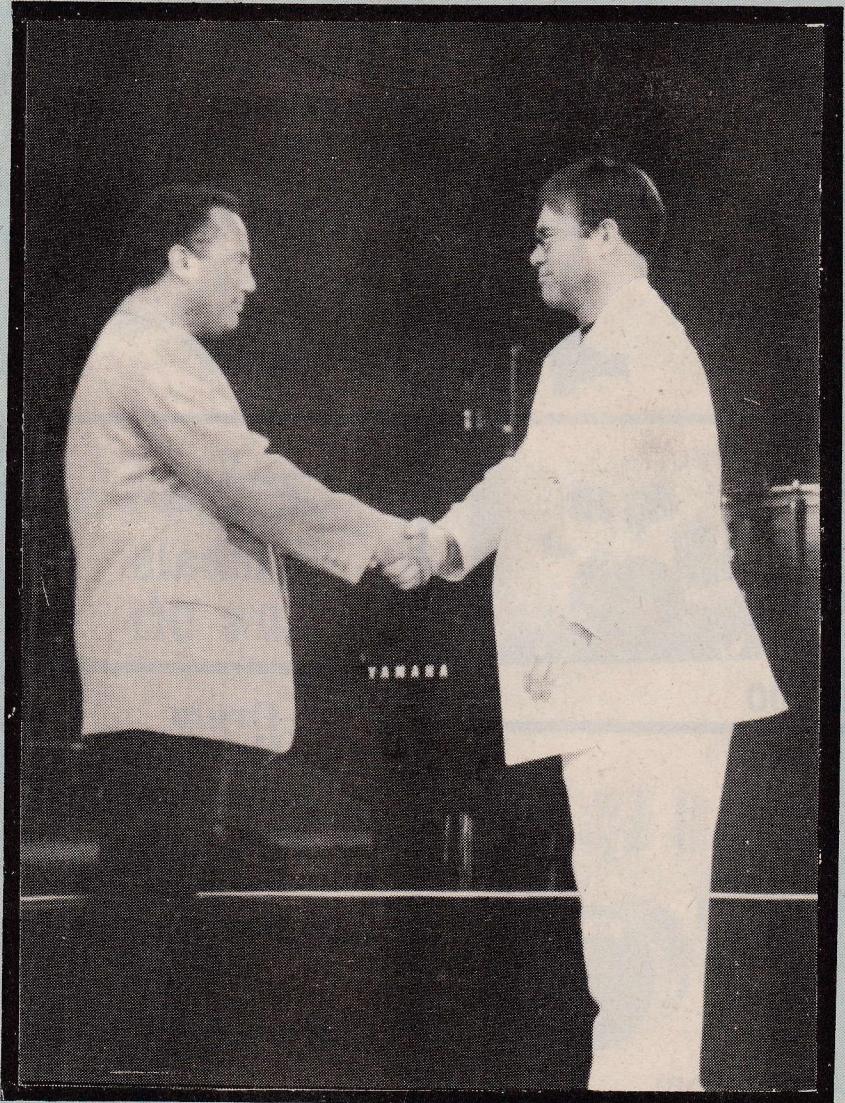
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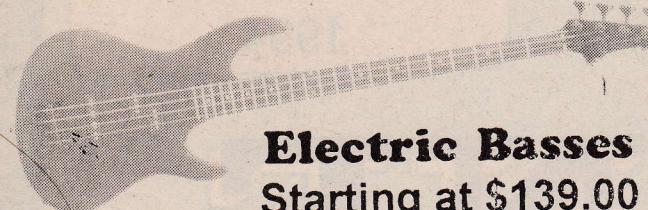
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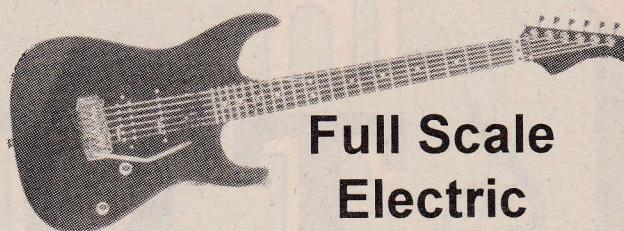
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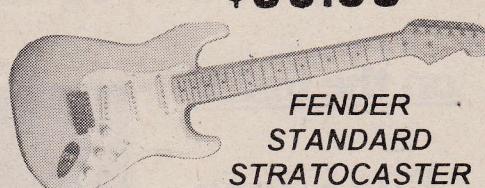
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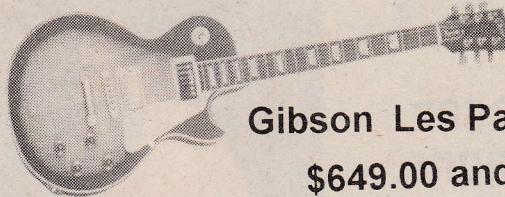


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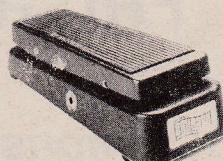


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in TUNE

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cover:
Elton John &
Billy Joel.
See story
on page 10.
Photo by
Ed Mason



THE WIRE

Hello! Welcome to "The Wire" for August '94! Here's this month's B-day boys: BRUCE DICKINSON (ex-Iron Maiden) 36, JOHN DEACON (Queen) 43, JOE ELLIOT (Def Leppard) 35, ROBERT PLANT (Zep) 46....Let me get this out of the way. Just how many pieces of "Hate Mail" do you figure MTV music director LEWIS LARGENT receives a month? A week? Hell, for that matter, a DAY?!! I wonder if he's just a corporate puppet or just a "Wuss" all his own? The reason I bring this up is because PETE TOWNSHEND (The Who) was quoted in TV Guide this week as saying, "MTV started off as a great idea, but now it's responsible for what happens to the industry. That's too great a load. I wouldn't like to be the guy who put Meatloaf on rotation 15 hrs. a day for the last 7 years." (That's just about the same thing I said in the last issue as far as MTV dictating what's hip and what's not.) RONNIE JAMES DIO has said, "MTV erases imagination and force feeds you. It is inconsistent and unfair. Some videos are seen constantly!" I agree with Ronnie and Pete. MTV started out genuine and with good intentions. Now it is the Dance, R&B, Hip-Hop, Rap, Game Show channel. What's with the game shows on MTV anyway?!! If I want to watch game shows, I'll watch U.S.A. Network in the afternoons!!

On to the news....

WHITESNAKE has re-formed with DAVID COVERDALE (naturally), RUDY SARZO, ADRIAN VANDENBERG and new "Snakes" DENNY CARMASSI (ex-Heart) and ex-RATT guitarist WARREN DiMARTINI.....DREAM THEATER's forthcoming disc is entitled "Awake" and is an hour and 20 mins. long!....TESLA's new one is entitled "Bust A Nut" (Ha! I love that title!) due out Aug. 16....QUEENSRYCHE's next disc is entitled "The Promised Land" (for now anyway) and is due at the tail end of Oct.....ALICE IN CHAINS have canned their whole summer tour due to "health reasons" in the band....BODY COUNT is releasing their new album on Aug. 23. It's being released on VINYL!....A BLACK SABBATH tribute album will be unleashed in Sept. entitled "Nativity In Black - A Tribute To Black Sabbath." Some of the artists featured will be WHITE ZOMBIE covering "Children of the Grave," BRUCE DICKINSON W/GODSPEED, MEGADETH doing "Paranoid" and SEPULTURA ripping through "Symptoms of the Universe"! (That cover should be BRUTAL!)....Look for a video featuring LITA FORD and JOE WALSH performing a tune they penned for the TV series Robocop....

On a local note....

Keep an eye out for DEAD RINGER if you're into OZZY! D.R. bassist RUSS PRICE "rung" me up to inform me that they're putting together an Ozzy tribute show! It should be ready within the next month. BANG covering OZZY. Should be twice as "Crazy"!....I've heard rumblings in the area that the EMPIRE ROCK CLUB in Phila. may be re-opening. One can only hope it's true! Let's take back this area!....I stopped in to see BONNIE at her new club "KNOCKERS" (formerly BONNIES ROXX). Bonnie wasn't in, but I stayed for a cold one anyway. I must say it was really strange being in this club and seeing tables, chairs and a dance platform on a stage where such bands as OVERKILL, FATES WARNING, etc. have kicked ass!! It's too bad bands couldn't have been worked in on weekends or something



Wagonhead kicks off opening weekend at "Six Shooters" (formerly Satin Dolls) Friday Aug 26th with Sacred Sword and Jarra.

along with go-go on the weekdays. A set-up like that would have made it a unique club for this area but nonetheless, Knockers is still a cool club, so check it out and tell Bonnie I sent ya!....I recently met BILL FARLEY, lead vocalist of North Jersey's NEW MINORITY. Bill passed a tape off to me and it's a kickin' tape! New Minority were signed in May of '93 to fledgling label RESISTANCE RECORDS and now OUTLAW BIKER is interested in doing a story on N.M. You may have seen Bill Farley on "Ricki Lake" or "The Richard Boy Show" as I did, speaking about their controversial tune "White, Straight and Proud." Bill stressed that it's not a "hate song." Other hip cuts include "Rid of the Bitch" and "Dark Star." Bill is a highly opinionated/insightful person (much like myself) and very interesting to speak to, so if you have the fortune of striking up a conversation with him, pull up a chair, grab a brew and make sure you have some spare time on your hands!! I hope to interview him eventually. Good luck, Bill!!! P.S. Where's my New Minority hat and T-shirt?

SILENT WARRIOR is still actively searching for and accepting tapes/press kits from prospective vocalists. A fair amount of area singers have expressed interest as well as vocalists from North Jersey, New York and Connecticut!! The band wanted interested parties to know that SOUNDING exactly like Mike Partlow is NOT a requirement. Just be as talented! No decision has been made yet, so mail your tapes/press kits to my address below or call (609) 561-8843 or call/FAX C.R.I. Prods./Promo. at (609) 348-6558. SILENT WARRIOR is also out on a National industry CD compilation of which WZXL 100.7 FM evening DJ "Naughty" NIKKI NEAL should have her sweaty little palms on at this minute, so give her a buzz and tell her a dirty joke or two and request "ADDICTION" by SW. ZXL's number is (609) 370-1007. Speaking of the "Naughty One," rumors persist that she may be headed to Dallas, TX (where EVERYTHING is BIGGER, eh, Nikki? Ha!) to raise hell at a flame thrower of a radio station! You know Nikki, though, there is always controversy and rumors surrounding her. Just check any men's public restroom wall! Heh, heh! Seriously, though, Nikki, I sincerely wish you the best of luck and we'll miss you!! Keep in touch and "Y'all come back now, ya hear?!!"

Maybe we'll catch you at the next In Tune Showcase! P.S. - Give Dallas a taste of the S.W. CD!....FINALLY!! AT LAST!! A cool metal/hard music club is opening in Atlantic City, N.J.! The "Six Shooters" (formerly Satin Dolls) located on New York Ave. (next to Deja Vu) kicks off its opening weekend on Aug. 26, 27, 28 (see back page). Some of the people and club mgrs. involved in this venture include: Cliff Shue, Buddy Morton, Ed Stokes, Bob Angeline, Johnny Angel and Billy Resnick. My hat goes off to these gentlemen for giving "Hard Music" a chance in this area! Cheers!! The Empire Rock Club is closed, Bonnies Roxx turned Go-Go and The Galaxy is some sort of dance club, so it's about time for a "safe-haven" for "Hard Music/Metal"! Let's show them a great turn-out in the weeks to come and help keep this club thriving! I'll be handling the bookings for "Six Shooters," so interested bands send press kits/demo tapes to C.R.I. Productions/Promo.

....Well, lastly, I'd like to ask a favor of you all. If anyone has any memorabilia on the ORIGINAL Bad Boys of Rock & Roll, "THE DEAD END KIDS" (Kelly, Georgie & Co.) such as films, video footage, recordings, T-shirts, buttons, photos, etc., PLEASE get in touch with me by mail or phone. Thanks Very Much!

C-YA!!!!

--BOB CONOVER

*****ATTENTION LOCAL BANDS!! Don't forget, if you'd like to update your situation (new members, exiting members, studio news, demo reviews, birthdays, grunts, gripes, bitches, etc., send the info my way by mail or FAX at: C.R.I. PRODUCTIONS/PROMO., 4555 Catawba Ave., Mays Landing, NJ 08330. FAX line: (609) 348-6558.

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THE LEPER COLONIES OF RADIO

As of right now, the most recent big breakthrough in the marketplace by an area band happened ten years ago. Most of us in the area remember the Hooters. Here was a quality group of musicians who composed most of their own material, developed an image, worked an extended series of club residencies, and, perhaps most importantly, got a break from local radio stations. The man who most deserves the credit was one Michael Tearson who heard a studio demo of a largely instrumental track called "Man In The Street," thought it was great, and put it on the air over at WMMR.

In 1994, Michael would most likely have been severely disciplined for that incident, or perhaps even summarily dismissed. But radio then was not yet totally barren. Today, The Hooters wouldn't get that break, and it would be much more difficult for them to get the airplay that was instrumental in the group selling thousands of copies of Amore, the independent album released two years before the world heard Nervous Night. In 1994, they'd have been relegated to the small corners and cracks that pass for "Local Music shows."

For the most part, these shows air for one or two hours at some absurd time of the night, and few but the artists themselves will suffer the loss of sleep to hear if they get three minutes of air at midnight on, say, a Sunday. A load of help that is to the local struggling artist. Still, the stations that run these shows pat themselves on the back in public, and trumpet how much they support local artists and local music. Bull. One of our area stations used to run one of these shows at one of the above-mentioned absurd hours. Hell, they even ran a live contest for original local bands at an area venue, generating publicity for the club, the local artists involved and the station. They looked good, and at worst they got some cheap additional visibility. Then they cut the show back to once a month. After that, it was no surprise that it disappeared altogether. But, perhaps that's just as well, for these "Local Music Shows" are actually the "leper colonies" of radio. That's not to say that local music is bad. Some is and some isn't. Regardless, the local artist who puts out a CD on an indie label or maybe sinks his or her life savings into a good DAT demo tape is treated by local radio as if they had leprosy. So if the station will deal with locals at all, they stuff them into this "colony" and close their eyes. Then they play "let's pretend" and tell the world that they are helping local musicians. Worst of all, if one or two local artists manage to break out despite these sanctions, that station will be the first to scream that "we played 'em first!" Big deal.

Unfortunately, these "leper colonies" are the only

access that area original acts have in which to gain exposure to a wider audience than the 25 drinkers they play for in the clubs. Personally, I dread it when a station announces a new local music show, because it usually means denied access to the rest of the station's airtime. Another station recently made such an announcement, and it remains to be seen whether artists such as Matt Sevier, Peter's Cathedral, Eleven Eleven, X's And O's, Home At Last, The Badlees and other fine local artists are shut out. And like the Biblical lepers, local artists will go begging for survival if that happens enough. And like those lepers, they will eventually die. My support for those local music shows is thus qualified in that I only support them because there's no other place to go.

The modern radio station could certainly afford to be a bit more liberal in its policy towards the local artist. Imagine if, in your house, the only concern was money. How much a stereo or a television or a microwave oven cost would prevent you from ever owning one because the sole object was to bring in all the money you could and spend nothing that was not absolutely necessary. We'd all be living in caves. Then we'd all experience what it's like to be a local artist at the hands of a radio station.



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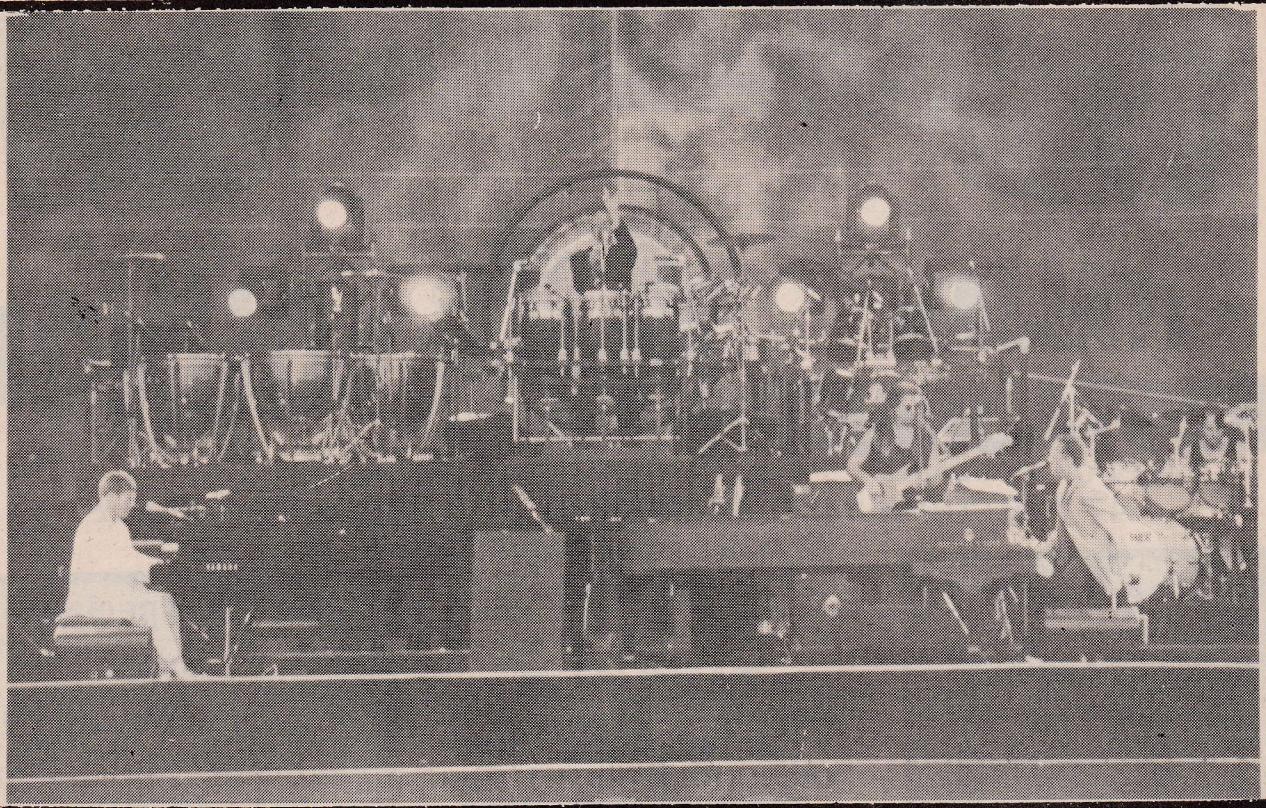
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(Photos by Ed Mason)

Elton John And Billy Joel Face To Face

By GINA MASON

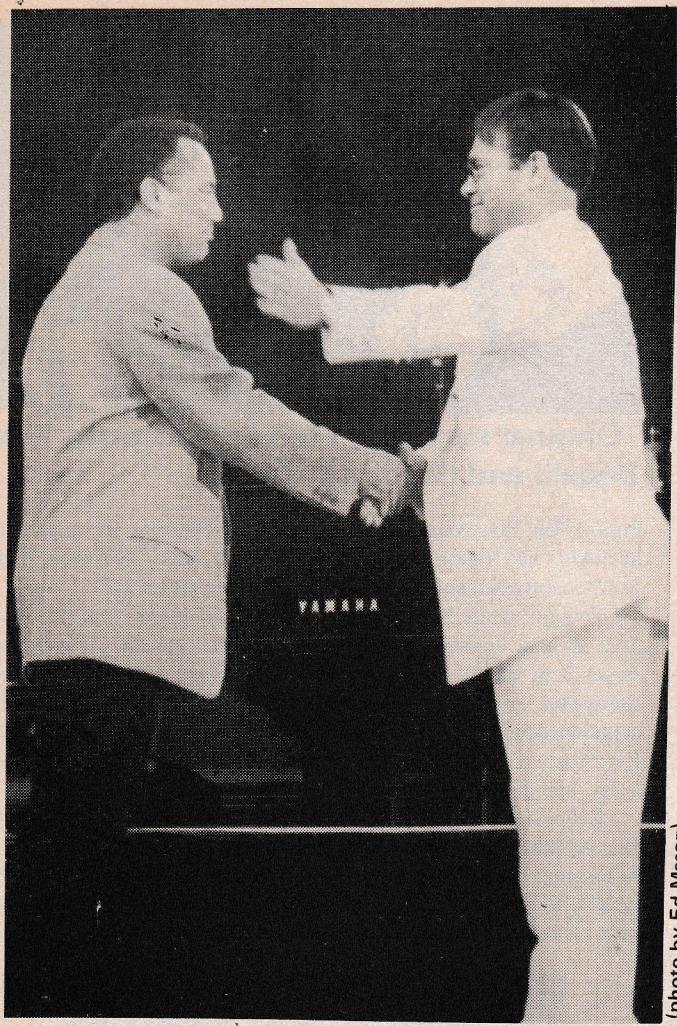
July 12th was a rather warm evening in the city of brotherly love, yet in Veterans Stadium, there was a cool breeze of emotions pouring from fans, who eagerly awaited a night of rare musical bonding. At first, expectations might have seemed to be a little muddled, however, when Elton John and Billy Joel sat down "Face to Face" at their pianos, there was a wave of certainty that the night was going to be nothing less than sensational. From the first song to the finale of encores, both men not only held their own in terms of individual artists, but also created an allusive atmosphere, continually alluring the audience into a realm of positive contentment.

The first three songs, Elton's "Your Song," Billy's "Honesty," and Elton's "Don't Let The Sun Go Down On Me," set the tone for what would periodically transpire throughout the evening, a sharing of artistic talent through vocal sharing and instrumental blending. Even during their individual performances, Elton and Billy came "Face to Face" a couple times.

Of course, a strong area for each was their individual sets. Elton kicked his off with an appropriate number, "Philadelphia Freedom," and kept even Billy's fans entertained with an extended version of "Rocket Man." He even performed one of Billy's tunes, "New York State of Mind," which sounded so close to Billy's voice, people could just close their eyes and actually picture Billy up on stage performing. In "Guess That's Why They Call It The Blues," Billy sat down at his piano and once again, shared with the vocals.

Elton did perform a few of his newer hits, including his latest, "Can You Feel The Love Tonight?" from Disney's soundtrack from "The Lion King," where excerpts from the movie were viewed on the two overhead screens. However, some of his more seasoned material, including "Saturday Night's Alright For Fighting" and "Pinball Wizard," to finish off the set, truly sent his fans into a frenzy.

Then after a twenty-minute intermission, Billy took his turn at the helm with his opening number, "I Go To Extremes." Of course, he did a couple of tunes from his latest album, one the title soundtrack, "The River Of Dreams" and "Lullabye (Goodnight, My Angel)," where it was just the "piano man" himself with his main instrument, singing for his daughter. However, Elton's "Goodbye Yellow Brick Road" and two of his own, "Scenes From An Italian Restaurant" and "My Life," where Elton and Billy met, once again "Face to Face," seemed to have been the highlights of his individual set, sending the already excited audience up another level.



(photo by Ed Mason)

FACE TO FACE -- Billy Joel and Elton John shake hands before their performance at Veterans Stadium.

Although, when he picked up the guitar for "We Didn't Start The Fire" the crowd seemed to get a little heated, so Billy cooled some of them down with water. Keeping the audience involvement level true to form, he held out his microphone for the end of "It's Still Rock And Roll To Me" and shook some hands in "Only The Good Die Young." He finished off with "Big Shot" and climbed on his piano to do a little tap dance.

After 28 songs from both men, then the real excitement began with both Elton and Billy returning for eight encores, including three cover tunes, the Beatles' "Hard Day's Night," B.B. King's "Lucille," and Jerry Lee Lewis' "Great Balls Of Fire." However, it wasn't just the return of these infamous greats that captivated their fans, it was also the merging of their bands. Not only did each member of Elton and Billy's entourage play exceptionally well each of the encores, they also played synchronously. Guitarist Davey Johnstone from Elton's band went toe to toe with guitarist Tommy Byrnes from Billy's band; while the rhythm section from Elton's crew, Bob Birch on bass and Charlie Morgan

on drums and bassist T-Bone Wolk and drummer Liberty Devitto from Billy's each pounded their instruments simultaneously with great vitality; and of course one can't forget those talented men fingering the keyboards with harmonious precision. Guy Babylon from Elton's clan and Dave Rosenthal from Billy's. Even the percussion section from each, including Ray Cooper from Elton's band, and from Billy's, the multi-talented instrumentalists, Crystal Taliefero and Mark Rivera, blended rather well.

If the fusion of the two bands didn't interest the fans enough, Billy and Elton went one step further and both played on Elton's piano in Billy's "You May Be Right," then echoed their own pianos in Elton's "Benny and The Jets." After their three cover songs, they hugged and exited the stage only to come back out and finish things off with first Elton's "Candle In The Wind," then Billy began with his harmonica and the crowd knew it would be that one song Billy has been most noted for, "Piano Man." Although they had said several goodbyes, this was truly the end. However, for some of the over-anxious females, who jumped on stage to get a little closer to these two greats during the assortment of encores, the memories they will bring home will keep this night alive for some time to come.

Of course, after 36 songs and nearly 4 hours of exceptional entertainment, Elton John and Billy Joel left their multitude of followers feeling fulfilled and for some even misty-eyed. They may have began "Face to Face," but they left "heart to heart" with their fans!

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'Spaz Katz' Reunion At 2nd Annual M.S. Benefit B.C.'s, Smithville

By MEG TIMSON

Last year, Toni Bocelli had an idea: Get some musicians and bands together, get some sponsors and advertisers together, get a whole lotta people together and jam for a good cause. The result was a benefit for the local chapter of the Multiple Sclerosis Foundation. The object was to raise cash. It was a success and, naturally, this year Toni decided to do it again. The jam was held at B.C.'s (Smithville) on July 16, 1994 and was nothing short of successful. But this year Toni did something different. She reunited with some musicians she was involved with years ago and performed with her buddies, then known as "Spaz Katz."

"Katz" 's original members Gordon Carmen (guitar, vocals) and Freddie Vaccarro (vocals) joined Toni and newcomers Michael Maiorano (bass) and Donny Vosberg (drums) and performed for the benefit. (Even veteran "Katz" light-man Gaten Cugino rolled up his sleeves and lent a hand.) It was a reunion with a profound reminiscence; the band members looking so natural and unnerved on stage together that you'd hardly believe it's been some 10 or 15 years since they parted ways. They were hot as hell then, and this performance re-ignited a good combination of musicians.

Toni's voice sounded as pure and driving as it ever has, re-establishing herself as an accomplished vocalist from the first note she belted out, despite being nervous and anxious and excited. She, Gordon and Freddie enjoyed a familiarity that was temporarily gone but definitely not forgotten. The comradery showed as they pulled their antics on stage together. It was also evident in their sound: tight, together, dynamic. (Carmen kicked-ass on my favorite cover, Stevie Ray Vaughn's "The Sky Is Crying" -- without a doubt his finest version yet.) It was a pleasure to witness a band playing together so well with such exuberance and excitement. This wasn't just some gig, it wasn't just another performance because you're scheduled to work that night. This was a collaboration of former bandmates who gigged together long ago and were obviously enjoying themselves reliving those times.

Toni's cover of "Mystery Achievement" brought curious ears out of dark corners and away from the pool tables. The crowd continued to swell around the stage with each song, feeling the intensity the band was throwing off. One song, another song, and Toni left the stage, for a while leaving Freddie the spotlight. After a few tunes, Toni came back up and she and Freddie performed their trademark, "You Are My Sunshine" (a capella).

Maiorano and Vosberg weren't without their share of enthusiasm, either. They were obviously getting into the riveting emotion between Toni, Freddie and Gordon (as well as the antics) as though they were original members themselves. Near the end of their set, Toni once again stepped down, leaving Gordon to dedicate "Come Together" to her (adding to the sweetness he showed at the beginning of the set when he presented a bouquet of flowers to Toni on stage).

The set ended with another trademark Freddie cover -- Grand



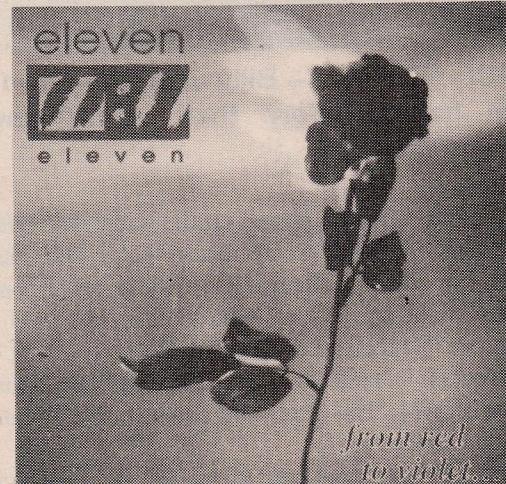
(photo by Betty Anne Morgenweck)

Original members Freddie Vaccarro, Toni Bocelli and Gordon Carmen.

Funk's "I'm Your Captain," which he performed as flawlessly as he always has. Vaccarro can't be matched on stage. He's absorbing. You're captivated and he's relentless and doesn't let go.

Tonight, while "Spaz Katz" was on stage, there wasn't a set of eyes or ears bending in any other direction except towards the stage. Toni should feel very proud to have put together a second successful event for the benefit of others. She gratefully acknowledged the time and efforts of everyone involved. Everybody is to be commended, but Toni was definitely queen for a day, and deservedly so.

Keep your eyes and ears open -- rumor has it Carmen and Bocelli may join forces again. If as much effort is put forth into re-forming "Spaz Katz" as was put into this benefit, we'll all soon be able to hear "Inflation Generation" live again. Good luck, Katz!



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Clarence Clemons Returns

By PAMELA PASCALE

Friday, July 29th, Crilley's Circle Tavern in Brigantine. Once again, Clarence Clemons came to Crilley's for a return engagement, this time with a different band. Last year it was the Red Bank Rockers and this time around it was Steve Smith and the Nakeds featuring Clarence Clemons.

The warm-up band of the night was none other than Clarence's son Nick Clemons (spitting image of Dad) and his band. Since the Nick Clemons band is new to our area up 'till now, I think that a little background is valuable. The band consists of four members: Nick Clemons, lead vocals/guitar; Joe Buris, lead guitar; Markus Barth, bass/back-up vocals; and Dave DeSantis, drums. From what I have heard and what I've been told, it is accurate enough to say that they do have a unique blend of rock, folk and funk all fused into one. Nick writes the lyrics and the basic music with Joe. From there, the rest of the band members help work out the arrangements.

Nick and Joe have been working together for about six years and Markus and Dave joined them two years ago. The band is planning to go into the studio to cut their demo sometime in the Fall. Since the Nick Clemons band hails from Jersey, if you're interested, they can be seen at clubs in Asbury Park as well as North Jersey. They are a great band and worth the listen. When we know more about their demo, we will let you know, so stay tuned!

And now back to the show! The Nakeds came out and started off the show with the theme song "Peter Gunn" which sounded great with the full sound of the horn section. The next two songs, Steve Smith came out singing, not on stage but rather on the main bar; what a ham! "Leave Your Hat On," "Someone Wrote Me A Letter," and "Take Me To The River" were a prelude to the appearance of the "Big Man" Clarence Clemons. The band played "10th Avenue" and "Signed - Sealed" when out came Clarence playing his sax, which, of course, sent the audience wild. At the end of song, Clarence told his fans that "He'll be back every year like a storm."

From there on out, we were entertained for over two hours and 25 songs or more performed; I do believe that I lost count. With hi-lights of the night including Clarence's sax solos and singing as well as his performance of his song "Your Friend and Mine," and the antics of Steve Smith. Just to give you an idea of this energy-packed, entertaining, full of expression set, I'll run down a partial list of some of the songs that were performed. The set included "Hot Legs," "Mustang Sally," "Time On My Side," "Tequilla," "Takes Two," "Standing On Shaky Ground," as



Clarence Clemons



Nick Clemons Band

(photos by Ed Mason)

well as the encore songs: "Fire," "Dancing in the Streets," Wilson Pickett's "6345789," and "Shotgun."

If you missed Clarence Clemons this time, come back next summer; if all goes well, the "Big Man" will be at Crilley's. For those who were there, "you all come back now."

Peace!

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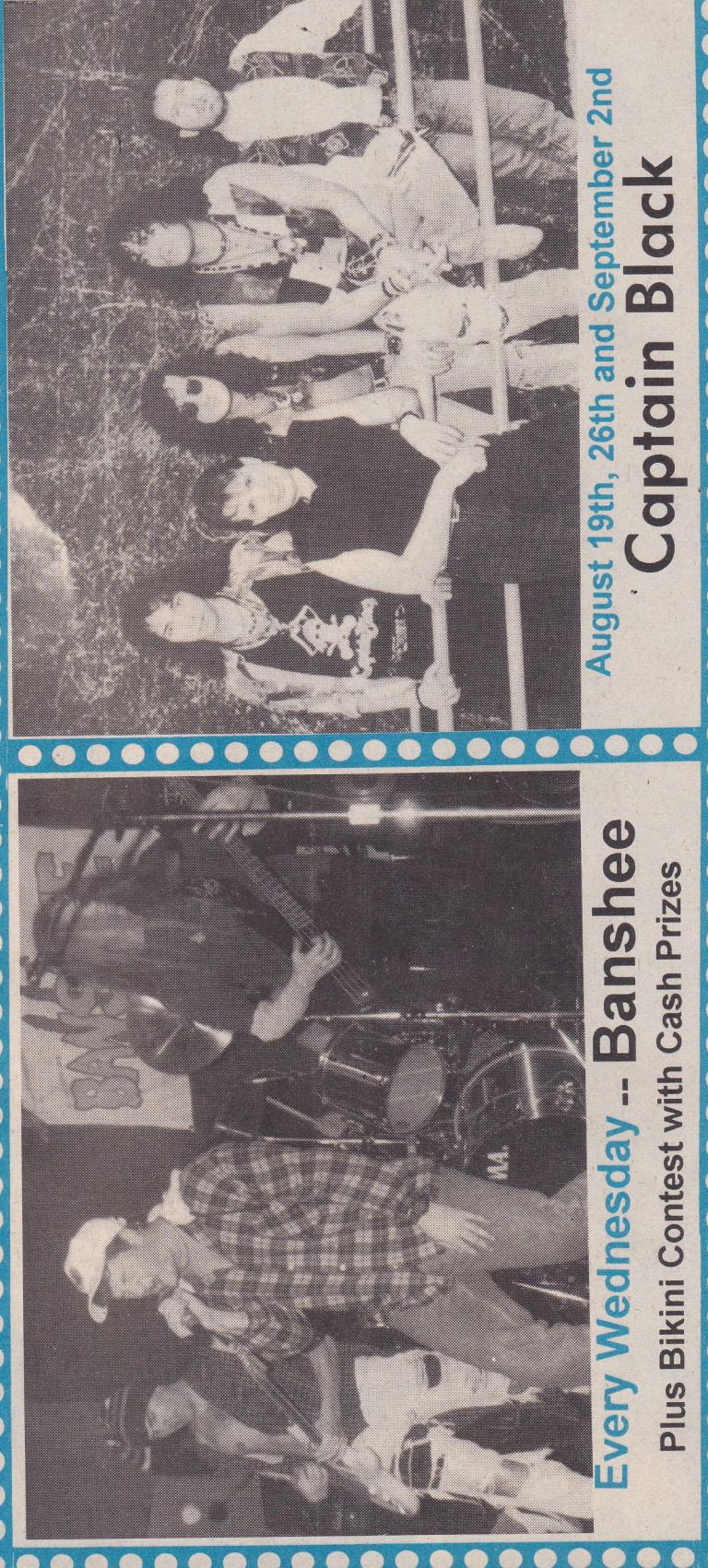
Photo by Tom Angello, Jr.

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28 <i>Orange Blossom Special</i>	29 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	30 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	31 BANSHEE Bikini Contest Cash Prizes	1 Kitty In The Tree Live Radio Broadcast from 102.7 FM	2 Captain Black	27 THRILLER
4 Full House	5 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	6 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	7 BANSHEE Bikini Contest Cash Prizes	8 Methodical Obscurity Alternative Nite \$1.00 Drinks 9:00 to 11:00	9 TBA	3 Panic with Former Members of Witness
11 <i>Orange Blossom Special</i>	12 THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	13 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	14 BANSHEE Bikini Contest Cash Prizes	15 Rain	16 ROSE HILL	17 TBA

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C.D. REVIEWS



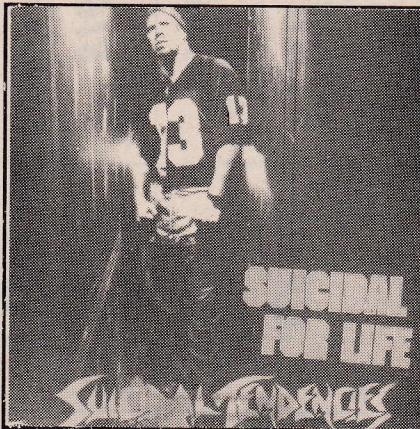
FLESH TUXEDO

Artist: Flesh Tuxedo
Label: Rottweiler Records

By BILL BENGLE

Despite the name of this band (Spinal Tap still rules), I was pleasantly surprised to find this self-titled effort an interesting listen. These guys slide deftly through a score of grunge tainted metal numbers which recall both modern and classic eras. There are plenty of attention grabbing time shifts, acoustic interludes, and psychedelic overtones (a la Queensryche) to satisfy. Bassist Jonathan Williamson even provides a bit of the (all too) popular funk with liberal doses of slap & pop, although, on the cut "Nightfalls" he does stray dangerously close to grand larceny of Pino Pallidino's work on Pink Floyd's "The Wall" with his fretless work. Each of the players support and compliment the others well, and this, too, is complimented by excellent production work. Kudos! It's great to see a heavy band that doesn't rely completely shreddin' guitar solos. The lyrics tend to be standard fare: girls, alienation, girls, boredom, and...girls. Standout cuts would be "Ghosts in the House," "Shoot the Prophet," and the instrumental "Watching..."

I'd definitely have to say that the stereotype "metal" posturing these guys seem to be leaning toward may, in the long run, sell their talents short. In the words of the great Nigel Tufnel, "It's really a fine line between clever and stupid."



SUICIDAL FOR LIFE

Artist: Suicidal Tendencies
Label: Epic

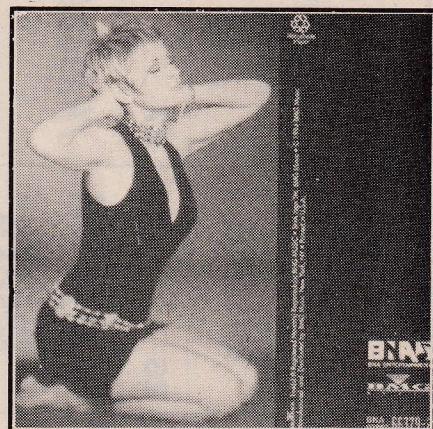
By JIM SANTORA, JR.

Whatever you say good or bad about Suicidal Tendencies, they have left their mark amongst the hardcore thrash metal scenes. Eleven years and with their eighth release "Suicidal For Life," "Psycho" Mike Muir and Co. find themselves dishing out 13 songs that don't leave much of an impression on the band's future.

Let's look at the positives first. "Don't Give A F**k," "No F****n Problem" and "Suicyco Mutha**ka" are clearly the best tracks. Showing signs of 1989's "Controlled By Hatred" EP. ST is in your face and ready to kick you around the block and back.

Then comes the rest of the CD, which except for "Evil" is very weak. Maybe Mike should hit some more weights? Or stop talking so much bull about how he hates so-called wanna be Suicidals which he likes to call Rage Against the Machine? Maybe he wishes he was Rage? Whatever, Suicidal may be "Suicidal For Life," but will probably wimp out in the outcome.

Not even 100+ words of profanity will help this CD from its wrath of hideousness. An ST video from this release may show up on B & B with Butthead saying, "Hey, Beavis, remember when these guys were cool?", with Beavis replying, "UHHHHH YEAH, when was that, Butthead?"



WAR PAINT

Artist: Lorrie Morgan
Label: BNA Entertainment

By JOANN TAYLOR

This latest CD of Lorrie's includes a song dedicated to her first husband, the late Keith Whitley, as well as the title song, War Paint plus My Night To Howl.

Don't Touch Me, written by Hank Cochran, reminds you of the late Patsy Cline. It is a haunting tune that stays with you.

A Good Year for the Roses is a duet with Sammy Kershaw.

The video for My Night To Howl is a flashy production that shows Lorrie's many talents. Don't be surprised if she turns up in the movies one of these days.

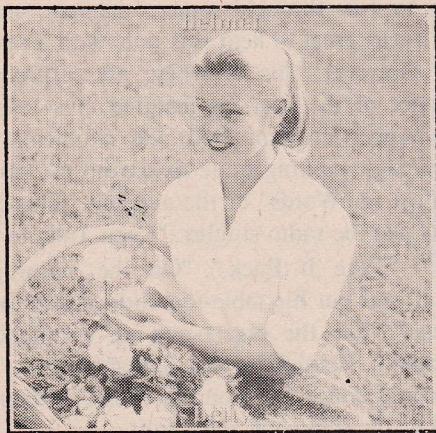
Lorrie tends to be overlooked by many critics, but her voice is strong and her songs tell a story. Be sure to include this CD in your collection.

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C.D. REVIEWS



BETTY

Artist: Helmet
Label: Interscope

By JIM SANTORA, JR.

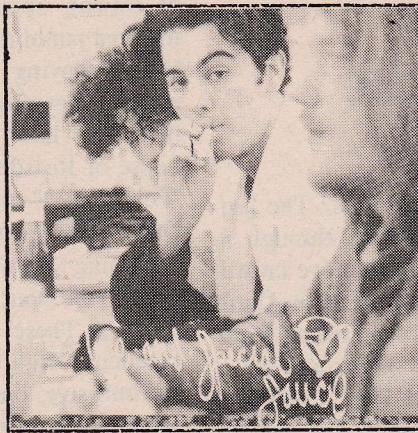
When listening to Helmet's last two releases, "Strap It On" and "Meantime," you get the feeling of a very loud freight train.

Being the most sought after band during the beginning of the Nirvana/Seattle/Grunge thing going on, and having some success with "Meantime," Helmet tends to get creative yet spooky with their latest, "Betty."

Helmet's sound is fairly simple to define: Heavy metallic sounding guitars, pound through your heart drums, growling vocals and no matter how loud, heavy or out of control, there must be a groove. It's like breeding Slayer with The Time (who??). Anyhow, lead guitarist, growler song writer Page Hamilton seems to be trying too hard this time out. On some tracks, like "Speechless," Page seems to be carrying a tune and showing emotion. Is Helmet showing the world that they, too, can carry a pop hook or is the freight train starting to hang with Thomas the Tank Engine?

Many questions, but not allis bad with "Betty." In fact, tracks like "Overated," "Wilma's Rainbow," "Milquetoast" and, yes, "Speechless" have enough raw, loud, aggressive energy for all moshers and stage-divers. It's the newly acquired weirdness in the spooky southern twang of "Sam Hell," the Primus sounding instrumental "Beautiful Lover" and the drowned out vocals in "Biscuits for Smut" that should have been left off the CD.

Overall, it's a 60/40 ride through the new Helmet. A little old, a little weird, but give it some time to grow on you. Remember, being creative is better than being repetitive and dull.



G. LOVE AND SPECIAL SAUCE

Artist: G. Love and Special Sauce
Label: O Keh/Epic

By BILL BENGLE

I was once told that hip-hop and rap music was the logical next step in the evolution of the blues. That made perfect sense. After all, both musics are, at once, an honest expression of life's realities and an escape from same, as well as being the voice of Black Americans of each respective era. Still, I often wonder why, except for the very occasional sample by the more Afro-centric DJs, has the blues been overlooked by rap in favor of exhausting the 70's funk back catalog. At the same time the blues seems to have been reaching backwards, feeding upon its own well-worn cliches as if they are immortal -- but you can only do so much with three chords, y'know?

That must be why it also makes perfect sense that this album, which gives each a swift kick in the ass, is brought forth by a group of young, "white-boy" upstarts. Just as Eric Clapton, Jeff Beck and Jimmy Page had done nearly thirty years ago, former street musician (and Philly native) G. Love has risen his blues above stagnation by adding the sounds that surround us every day, and he plays it a hundred times more respectfully than his "king-slacker" contemporary, Beck.

G. Love's jangling guitar and warped harp work is backed by Jeffery "The Houseman" Clemens on the drums and Jimmy "Jass" Prescott on the upright bass as he raps about everything from life on the streets ("This Ain't Living"), to the neighborhood game ("Shooting Hoops"), to just lounging ("Cold Beverage"), all in a practiced drawl that's equal parts Snoop Doggy Dog, Ad Rock and John Lee Hooker. He pays much respect to those who went before, as well as the necessary self-touting, on "Blues Music" and kicks some real choice licks in "Walk to Slide."

Just a fad? A novelty? Maybe. But that's what they said about rock, and rap, and...



RATS

Artist: Sass Jordan
Label: MCA Records

By MEG TIMSON

This CD is a compilation of what I've come to believe encompasses the Sass Jordan persona: Simply put -- she's one of a kind yet myriads more. The genius musicianship put forth is testimony to Jordan's worthy and worthwhile connections in the music industry, with such accomplished musicians as Tony Reyes, Carmine Rojas, Brian Tichy and Steve Salas (who co-wrote many of the songs). Sass is given the opportunity to shine. And shine she does. Not only through her incredible voice, but in her songwriting as well. The short-titled songs and blunt, expressive lyrics reveal her uninhibitedness and every tune is powered by her versatile voice; sometimes sweet and pure, sometimes hard and gritty, always sultry.

There's the angry song, "Pissin' Down" and a song of emancipation titled "Sun's Gonna Rise" (my favorite). "Ugly" is funky and humorous (and laced with a serious realism we all think about but seldom admit). Check out the intro to "Ugly."

There's the tune depicting honesty and caring and loving titled "Honey" (with lyrics like "I Don't Want Your Money, I Just Want Your Honey..."). "I'm Not" is an inspirational song and "Wish" is meant to be forgiving and uplifting. A eulogy of some kind seems evident in "Breakin'" (sung beautifully!) and "Give" fits into Jordan's groove towards empathy and real genuine "Human-ness."

Every song has a message, a personal experience for all of us to remember, and they are powered by Jordan's dynamic voice. Her vocal ability is the jewel in her crown among other capabilities -- songwriting, bass-playing ("Give"), musical connections. She's truly an artist in her own right, comparable to Etheridge and Raitt. She's for all women to hear and all men to appreciate. Check her out!!

PINK FLOYD

Veterans Stadium, Philadelphia
June 3, 1994

Another Point of View

By BILL BENGLE

Oh, good God, has it really been seven years? The last time around, I stood drenched and shivering through a rainstorm, maniacally weaving through the massive crowd at JFK stadium to get a better view as I took it all in. Until that day, I had all but given up hope of ever seeing Pink Floyd in concert. Now, on this beautifully warm and clear evening, seven years and five Floyd shows later, I couldn't help but ask myself: "Is this really necessary?". The answer is still painfully elusive.

Please, don't get me wrong! I am still the original and unabashed Floydian I ever was, and the show was still a Pink Floyd concert: colors and lights and lasers and sounds and such, and it was awesome, no doubt. It's just that everything about this show seemed as obligatory as... well... as a Hendrix perm.

The Pink Floyd "orchestra" was in full effect this night, eleven members in all, including David Gilmour's longtime friend Tim Renwick on guitar and the incredible bassist Guy Pratt supplying the bottom end. The hype promised that this tour would "redefine the stadium experience," and that it has. The sound system was so good it even made a hell-venue like the Vet sound as if I were sitting in front of my home stereo. This left me wondering what it could have been like to see the band in small, intimate venues when audiences of less than 1,000 would actually listen, in silence, to every subtle musical nuance. I came close to experiencing this in 1988 when I saw them at the Dockland's Arena, a small 10,000-seat hall in London. Here in the States, one must contend with 50,000 "fans" screaming at the top of their lungs at any small noise. (Bird sounds: "scream, scream, yell, yell!" Airplane flies

overhead: "Yahoo! Pink-Fuckin'-Floyd, man!!")

Amid a wash of swirling purple lights, the first set opener came on like a ton of bricks. "Astronomy Domine," the Syd Barrett jewel from the first album (Piper at the Gate of Dawn), sprang to life through some vehement and inspired jamming. It was great to hear this tune with a real bassist playing it. However, this is where all surprises ended. The remainder of the first set featured cuts from their two latest albums (Division Bell and Momentary Lapse of Reason) though nothing quite as daring as, say, "Poles Apart" or "Lost for Words" or the ancient "Cluster One." Mostly it was just the radio singles: "Keep Talking," "Learning To Fly," "Take It Back," "On the Turning Away." Gilmour did pull out his table-top slide guitar for "One of These Days" (cue the pigs!) and an excellent, excellent "High Hopes." Thankfully, the lightshow wasn't too intrusive; one could concentrate on the music without being too distracted by the infamous gold lasers.

I've got to admit to being a little bored during the "greatest hits" second set. Nothing but cliches here: "Shine On Your Crazy Diamond," "Breathe," "Time," "Another Brick In the Wall," "Money," "Wish You Were Here" (Ooo! Where'd I put my lighter?), "Comfortably Numb" (cue the giant disco ball!)...do you really need a recap here? I guess I've just been de-sensitized to all those songs. FM radio having jammed them down my throat for, practically, my entire life. Much like with Eric Clapton concerts, though, the feature attractions of the set were the guitar solos and, of course, the new concept films by Hipgnosis which play havoc with the Pink Floyd myth. For my money, David "Pick A Note-Play It-Move On" Gilmour (thanks Anthony!) is still the most expressive and soulful guitarist ever to pick up the instrument, and listening to him on this night was well worth the price of admission, regardless of the static set list.

I guess when all's said and done, at least they weren't charging upwards of \$130.00 per seat like some other dinosaurs that have been roaming about this summer. If I had a guarantee that I wouldn't see the exact same show, I'd even go again.

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PHISH

The Mann Music Center, Philadelphia

Friday, July 1, 1994

By BILL BENGLE

I could tell that something was amiss as the members of Phish made their way onto the stage this particular Friday night. Not exactly wrong so much as very, very different, and I just couldn't put my finger on it. Everything was in its place: the weather was perfect, the band was ready and there were a few thousand barefooted freaks ready to boogie. Still, there was a feeling in the air that something was, excuse the pun, fishy. But, once Phish began their set with "Runaway Jim" and proceeded to rip it up right away with a tasty, elongated jam, it became readily apparent what it was: this was to be no ordinary Phish show (as if there really is such a thing).

Through the entire show, the band let loose with a fury so few bands can really generate as they ran through songs representing each of their five albums, including their latest effort "Hoist," as well as a few others, either ancient or brand spankin' new, which have yet to surface on recordings other than bootleg tapes. On this particular evening, however, it wouldn't really matter what song it was or which album it had come from because the band had only one destination in mind: the often elusive state of "out there."

Over and over again, in almost each and every song, drummer John Fishman and bassist Mike Gordon would lay the snakily twisted rhythmic pathways providing the momentum for keyboardist Page O'Connel and guitarist (and South Jersey native) Trey Anastasio to layer inspired improvisations one on top of the other, climbing higher and higher in intensity until reaching an orgasmic climax. Vocals, lyrics, and the usual array of wacky stage antics seemed only to be a nuisance to the band as the show progressed, necessary only to provide a rudimentary framework for the display of instrumental acrobatics going on. There was no synchronized trampoline jumping or wacky dancing, this concert was about the music only, and the swaying multitude of dancers didn't seem to mind one bit. Also noticeably missing were the bluegrass/hoedown tunes (at least until the "Rocky Top" encore) in favor of the jazzy/classical based compositions that set Phish well apart from most of the "nu-wave hippie" bands of the H.O.R.D.E. vein. It was the older songs such as "Fluffhead," "David Bowie," and "Golgi Apparatus" which received the highest degree of jammination, of course, but even the brand new cuts like "Down with Disease" and "Julius" were treats as well. The playing was so incredibly lucid that I don't think the band could have played a wrong note the whole night.

As for the traditional comic relief section of the show, Fishman made way out from behind the drum kit to sing the Syd Barrett gem "Terrapin," complete with vacuum solo (in key, too!). That kept quite a few fans stumped, wondering whether to pay close attention or laugh hysterically.

In short, I'd definitely have to say that Phish played this show as if it were their last night on earth. Lucky for us it wasn't: from what I hear, the next night at the Garden State Arts Center was equally as impressive.

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LOBSTER BLUES SOCIETY CONCERT NEWS

By Ron Stinson

There is so much news to cover this month that I'll start with a recap of last month's Blues events!

First, on July 16, the Bucks County Blues Society threw their 12th annual picnic. Approximately two thousand blues fans showed up on a very hot, humid day. This picnic was one of the best of the summer so far!

The best of the show was the fantastic guitar work by GUITAR SHORTY. He went into the crowd of two thousand, walked around, and greeted everyone as he played! He even played the guitar with his teeth! The kids loved it!

Another crowd pleaser was the power trio of MIKE GRIFFIN & THE UNKNOWN BLUES BAND. Mike is a gentle giant who can really put out a big sound. He is a gifted guitar player who stole the show with a great version of Billy Robert's classic, (AKA Jimmy Hendrix), HEY JOE! If Mike Griffin comes to town, you have to check this band out!

On July 14, the Blue Moon Bus Stop presented The CLARENCE SPADY BAND. What a stormy night! A power outage kept this show from starting on time, but that didn't stop the fans of Clarence Spady from having a good time! This night was the last night of the Blue Moon Bus Stop as we know it. The bar manager, David Jones, and the landlord had a major dispute, so David decided it's time to go! The Blue Moon Bus Stop will be missed by all!

On July 28, BLACK TOP recording artist, The JAMES HARMAN BAND, played at Season's, in Somers Point. Twin Sig Productions, (from the Atlantic City Blues Fest fame), put on this FIRST of many national acts planned for the Atlantic County area. The "ICEPICK" was blowing some great blues harp. That night, also, brought out some famous blues celebrities such as LONG JOHN HUNTER, and noted blues photographer, "LINK."

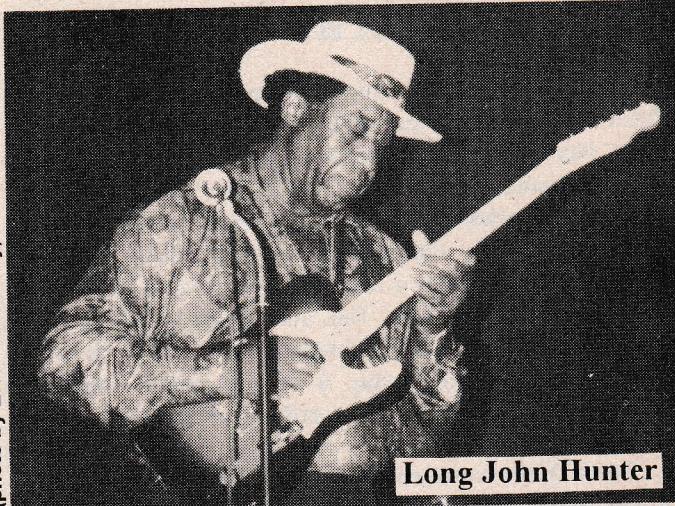
On July 29, LONG JOHN HUNTER performed for 350 people in the Jordan Road School in Somers Point. Reports say it was a good time.

I missed the third annual POCONO Blues Festival on July 30, 31 at Big Boulder, but I have heard most everyone had a good time!

MAGIC SLIM & THE TEARDROPS appeared courtesy of Blind Pig Records at Seasons in Somers Point on August 6. This show was well received by three hundred blues fans. This show was also produced by Twin Sig Productions. Word is out that Seasons is the hot new Blues place in South Jersey. We have Vic and Brian to thank for that!

Now for current and upcoming events! It's A "SUMMER'S END BLUES FESTIVAL"! Yes, that's the name of this festival also. The SUMMER'S END BLUES FESTIVAL will be Sunday, September 11, from 1 p.m. 'till 9 p.m.; it will feature 9 blues bands from the Mid-Atlantic region. Located at Oak Valley Lake, Deptford Township, N.J., this Blues Fest is for the benefit of the Oak Valley Lake Swimming Association and is presented by Blues Talent Management and Cheshire Blues Promotions. Featured at this Festival will be Master of Ceremonies Andy

(photo by Erna M. Walicky)



Long John Hunter

"Guitar" Kimbel, The CRAWDADDY BLUES BAND, GEORGE & GEORGE, LITTLE RED ROOSTER, RUTH WYAND AND THE GROOVE DAWGS, CROSS CUT SAW, MR. BLUE, JAMES "THUNDERBIRD" FORD AND THE EDELS, and RaveOn recording artist, MIKE DUGAN AND THE BLUES MISSION.

Cost is \$15.00 in advance, \$18.00 at gate. There will be swimming, beach, horseshoes, music, some picnic tables and charcoal grills available, limited vending, adult beverages permitted, and beer and soda available! CALL 215-343-2980 or 609-962-6946. Send check and a self-addressed envelope made out to SEBS, (Summer's End Blues Festival), P.O. Box 192, Kirkwood, N.J. 08043.

I must say that if you haven't heard Mike Dugan, you should catch him here! He has just released his new CD, "Blues From the Rustbelt," on RaveOn Records and it is his best work to date. This will be a fun festival and it will be for a very good cause. SAVE THE LAKE!

The boys at Twin Sig are at it again! On August 13, 20 and 27, at Seasons in Somers Point, live from Philly, JIMMY JAMES & THE BLUE FLAMES will take to the stage! These guys are great but they haven't had a lot of exposure in South Jersey, so come on out and see for yourself! Time is 9:00 p.m., and cost is \$5.00 at the door. Attention: This just came across the wire! Black Top Records recording artist ROD PIAZZA & THE MIGHTY FLYERS will appear at Seasons on Sunday, September 4 at 9:30 p.m. This band is from the West Coast and features the hot harp licks of Rod Piazza, and the blues piano of his wife Honey. BE THERE!

At Jason's, Home of the Blues at the central Jersey Shore, on Fri. and Sat., August 19 and 20, will appear SONNY RHODES in concert. Jason's is located at 1604 F Street, in South Belmar, N.J. For more information call (908) 681-1416.

Well, that's a wrap for now; I'm outta space! Just remember: "NO BLUES IS BAD NEWS, RIDE THE BLUE WAVE TODAY, and stay IN TUNE!" See Ya!

TECH TALK

by JOHN HOWARD

I recently returned from a wonderful trip to Memphis, Tenn. When you think of Memphis, three things pop into one's mind: Elvis, of course, (he says hello, by the way) the best barbecued food in the world and blues music. "Beale Street" had a fabulously healthy music scene. Picture this: Three blocks of cobblestone streets, twelve blues clubs and southern eateries complete with bright, colorful new signs, twelve sound and light systems, twelve musical acts ranging from dueling pianists to full blown blues and soul bands with horns and back-up singers. The music scene was (or appears to be) clean and progressive...what's the point, right?

Well, it seems that the South Jersey Shore has lost a lot of its character. The great shore clubs have dwindled, shut down or turned into slot parlors. If any area containing the vast natural resources that the Jersey Shore has should have a slammin' live music scene, it should be here! The reasons and financial solutions are beyond my control. If there are good places to play, bands will come, good bands. And when good bands play, people will attend. Lots of people.

When I say good places, I mean big rooms, with a stage big enough to walk around on. A state-of-the-art house sound and light rig, not a couple "Peavey C9-800's" and a couple cheezy speaker cabinets. That's not state-of-the-art. If you don't want to buy, let the bands hire out. The cost for quality is not cheap, but the result is much greater to the positive.

South Jersey's music scene needs a big facelift. Time is the enemy and our crowds are quickly dwindling and finding new hotspots. This should be and can be a great entertainment media.

Until next month, get up, go out and see a live show. Remember: If your sound sucks, bitch!

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PAGE 23

band calendars

MOMENTS NOTICE

Hot Line 294-3228

AUGUST

16 The Gateway, LBI
21 Private Party

SEPTEMBER

1 The Gateway
12 Planet Cherry Hill, Cherry Hill

HIGH RISK

AUGUST

19 Brownie's Lodge, Bargaintown
20 Brownie's Lodge
21 Brownie's Lodge
26 Rumor's Rib Room, Buena
27 Six Shooters Rock Cafe, Atlantic City

SEPTEMBER

2 Brownie's Lodge
3 Brownie's Lodge
4 Brownie's Lodge

BANSHEE

AUGUST

17 Crilley's Circle Tavern, Brigantine (Bikini Contest)
24 Crilley's Circle Tavern (Bikini Contest)
25 Red's, Margate
28 Brigantine Bay Fest, Brigantine
31 Crilley's Circle Tavern (Bikini Contest)

SEPTEMBER
10 Rutgers Cappa Sigma, New Brunswick

band

calendars



SEPTEMBER

9 Stevie Ti's, Trenton
16 Nick's, Alexandria, Virginia

OCTOBER

2 Casbah, Philly

Weird Thing

AUGUST

20 B.C.'s, Smithville
w/Kitty in the Tree
25 Court Tavern, New Brunswick

SEPTEMBER

17 Corner Tavern, New Brunswick

Weird Thing, Zeke's Choice
Hot Line 652-5936



AUGUST

13 The Aztec, Casino Pier, Seaside Heights
19 The Barre Chord, Toms River
20 The Aztec

SEPTEMBER
2 The Barre Chord (Mary Sue's Birthday Champagne Bash)
3 The Aztec (End O'Summer Blowout)
9 Uncle Mike's Country Pine, Mays Landing (Special Area Appearance)
10 Uncle Mike's Country Pine

eleven



eleven

AUGUST

25 Crilley's Circle Tavern, Brigantine

SEPTEMBER

3 Shark Club, Vineland (tentative)

Wagonhead

AUGUST

26 Six Shooters Rock Cafe, Atlantic City

SEPTEMBER

10 Rumor's Rib Room, Buena
17 Shark Club, Vineland

Kitty in the Tree

Every Tuesday, The Fastlane, Asbury Park

AUGUST

20 B.C.'s, Smithville

SEPTEMBER

1 Crilley's Circle Tavern, Brigantine
22 Crilley's Circle Tavern
29 The Melody Bar, New Brunswick

BRAINSTORM

Every Thursday Night at Jo Jo's Bar and Grill, Oceanville, 9 p.m. 'till



SEPTEMBER

15 Crilley's Circle Tavern, Brigantine
24 B.C.'s, Smithville

Orange Blossom Special

Every Sunday, Crilley's Circle Tavern, Brigantine.

AUGUST

20 Uncle Mike's Country Pine Inn, Mays Landing (4-8 p.m.)

27 Black Cat, Absecon

SEPTEMBER

3 Private party

4 Pomona Campground, Pomona (3-7 p.m.)

10 WXTU 10th Anniversary Party



"THE ULTIMATE HORN BAND"

Every Monday, Crilley's Circle Tavern, Brigantine

AUGUST

18 Kix, Sea Isle City

19 Farley State Marina, A.C. (5-9 p.m.)

Taj Mahal, A.C. (p.m.)

20 The Lagoon, Essington, Pa.

25 Kix

26 Farley State Marina (5-9 p.m.)

27 Crilley's Circle Tavern

SEPTEMBER

1 Kix

2 Farley State Marina (5-9 p.m.)

Taj Mahal (p.m.)

3 Taj Mahal (p.m.)

4 Brigantine Festival (7-10 p.m.)

Taj Mahal (midnight-4 a.m.)

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AUGUST

19 Uncle Mike's Country Pine Inn, Mays Landing

20 Uncle Mike's Country Pine Inn

21 Greenbank Inn, Greenbank (5:30 p.m.)

26 Greenbank Inn

27 Greenbank Inn

28 Greenbank Inn (5:30 p.m.)

SEPTEMBER

2 Black Cat, Absecon

3 Mill Road School, Egg Harbor Township (5-7)

Black Cat

4 Barnegat Light, LBI (12:30-5)

10 The Gateway, LBI

11 Galloway Township Municipal Building, Galloway (5:30-7:30)

16 Uncle Mike's Country Pine Inn

17 Uncle Mike's Country Pine Inn

18 Greenbank Inn (5:30 p.m.)

CATNIP JONES

Hotline 646-9193

Every Thursday & Sunday, Uncle Mike's Country Pine Inn, Mays Landing.

AUGUST

19 The Barn, Smithville

20 The Flying Cloud Cafe, Gardner's Basin, A.C.

26 The Barn

27 The Flying Cloud Cafe

SEPTEMBER

2 The Barn

3 Fireside Tavern, Vineland

9 The Barn

10 The Flying Cloud Cafe

16 Harbor Inn, Wildwood

17 Harbor Inn

Wildlife

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Every Thursday, Martels, Pt. Pleasant (2-6 p.m.)

Every Friday, The Waterfront

Every Saturday, Captain's Lounge, Trump's Castle, A.C. (2-6 p.m.)

Every Sunday, Flying Cloud, A.C. (2-6 p.m.)

After Labor Day -- Every Thursday & Friday, The Waterfront

Every Saturday & Sunday, Captain's Lounge (2-6 p.m.)

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photo by Pam Pascall

JEFFERSON STARSHIP WITH ORIGINAL MEMBERS OF JEFFERSON AIRPLANE -- Jack Cassidy, Paul Kantner, Signe Anderson-Etting and Marty Balin are seen here at the 5th Annual Harborfest Music and Arts Festival at Gardner's Basin.

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(See Photo on Page 15)

'Ace Frehley,' Commander-In-Chief

By PAMELA PASCALE

Not too long ago there was a comet sighting in Brigantine. Not your ordinary comet, mind you, but a four-man formation of musicians. And backing up these fine musicians were their right formations of rock soldiers, each one anticipating their leader's every command. Was it an alien space being or another local sighting? No, it was Ace Frehley (formerly of KISS) making his return to the South Jersey Shore area. What brings Ace back after 20 some odd years since he was last seen at the Convention Center in A.C. with KISS? His fans; which a few hundred strong showed up to support him.

Touring as much as Ace can, he also finds time to publish his own fan club magazine and design the covers. Also, sources tell us that Ace Frehley is back in the studio on a new album and Gibson Guitars have created the AceFrehley guitar strings.

In the December 1992 issue of *In Tune*, I covered Ace in central Jersey. As a matter of fact, Ace was the cover. And now we have the pleasure again to bring Ace back. On Thursday, July 7th, well, actually 15 minutes after the bewitching hour on the 8th, with a recorded instrumental, Ace and his band took the stage at Crilley's in Brigantine. The band opened up with his Kiss classic, "Parasite," at a decibel reading of 121 d.b. Definitely loud and fast rock 'n roll was sure to follow. Since last I saw the band, there have been a few personnel changes. Gone are James Lomenzo (bass) and Sandy Slave (drums). Ace has brought on Saul Zomana (bass) and Steve Werner (drums), a tremendous driving force. With Ace on guitar/vocals and Ritchie Scarlett tearing up the frets as always, the band plays Ace's solo efforts "Shock Me" and "Snow Blind." The fourth song was dedicated to Eric Carr, a song that Ace, Eric and Ritchie wrote back in 1985 entitled "Breakout." Ritchie took over on vocals as he drove us further with his non-stop energy and showmanship.

The audience, all wound up now, fall right into the next song, "New York Groove," singing along on the chorus. Ace delights in this and tells them, "Youse guys don't sing that bad, man." "Shot Full of Rock" and "Strange Ways" were next with Saul taking over the vocals on the latter song. Opening up with a bass and drum solo on "Too Young To Die," Saul and Steve displayed their impenetrable backbone, the strength behind the band, as Ace and Ritchie show us their comradery on their dual solo ending out the song.

Ritchie takes over the stage with a very explosive guitar solo; later Ace did a five-minute solo to be topped off by a very impressive drum solo.

Rounding the corner of the second half of the night, Ace tells the audience that every time that he plays a bar, he feels like playing a drinking song, "Know what I mean?" The fans go crazy, yell back "Cold Gin." "Rock Soldiers" and "Strutter" followed. Once again Ritchie takes over vocals on "Strutter" and Saul takes over on "Shout It Out Loud." The last song of the night was "Whip It Out" and the audience was not ready to leave. The band went off, but not for long, as the fans screamed for more. At 1:30, the band came back on for two more songs, "Detroit Rock City" and "Deuce." During "Deuce," the band breaks into a medley of



Ace Frehley

rock songs with each band member displaying their talents. Among the groups covered were Hendrix - Stones - Beatles "Day Tripper" (Ritchie sings), Led Zeppelin's "Communication Breakdown" (Saul sings), back into "Deuce" and ending the night.

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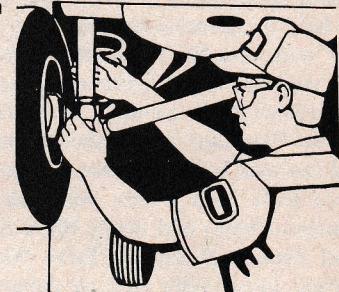
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ATTENTION! Attention! Does anyone know the whereabouts of Michael Breene or Tom Breene? They are a guitarist & bassist respectively. They used to reside in Ocean City, N.J. An old friend is looking for you! Call Bob (609) 625-1041.

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TOMMY CONWELL

Sept. 23rd 11 pm

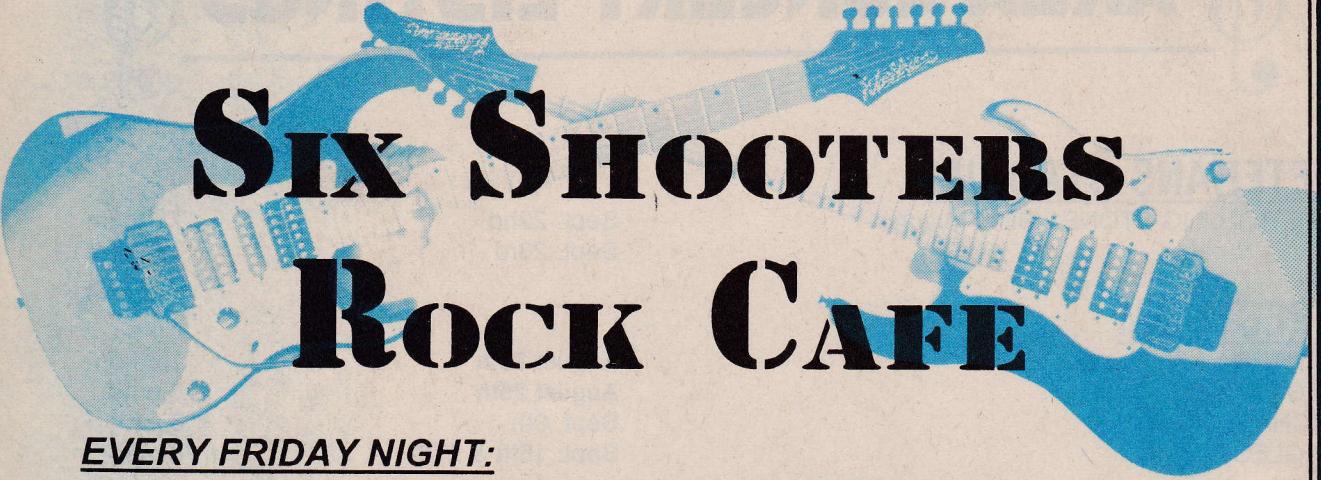
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